

Hispania

pour Piano et Orchestre

(Réduction de l'orchestre pour un 2^d piano)

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la partition et des parties d'orchestre s'adresser à :

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Joaquin Cassadó

ALLEMAGNE
BREITKOPF ET HÄRTEL-LEIPZIG
36/38, NÜRNBERGER STRASSE



BELGIQUE
J. B. KATTO-BRUXELLES
12 ET 14, RUE D'ARENBERG

ÉDITIONS LITTÉRAIRES ET MUSICALES

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M
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À mon ami ENRIC MONTORIOL - TARRÉS.

HISPANIA.

JOAQUIN CASSADÓ.

Andante con moto.

1^{er} Piano.

2^{ème} Piano.

1.

2.

1.

2.

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Z. 722 M.

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1. *Poco meno.*

2. *Poco meno.*

1. *p*

2.

1.

2.

dim. molto

Andante con sentimento.

Solo.

1. *mf* *legatissimo sempre*

1. *cresc. moltissimo*

1. *ff con tutta forza*

1.

1. *dolce dim.*

1. *amoroso* *dim. molto*

2.

8 5

dim.

2.

3 5

2ème Piano tacet.

1.

mf

pp

cresc. moltissimo

1.

leggerissimo

1.

pp

cresc. molto

rit.

ten.

dim.

Tempo I.

ff

1.

2.

Tempo I.

1.

2.

1.

2.

The image displays three systems of musical notation, each consisting of a piano (piano) and violin (violin) part. The piano parts are written in treble and bass staves, while the violin parts are in a single staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Tempo I.' and the first system includes a fortissimo 'ff' dynamic. The notation includes various musical symbols such as notes, rests, and fingerings (3, 6, 8). The first system shows a complex rhythmic pattern with triplets and sixteenth notes. The second and third systems continue the piece with similar rhythmic structures. The violin parts often play chords or single notes, while the piano parts have more complex melodic lines.

1.

2.

Quasi Adagio.

1.

2.

1.

2.

Andante.
cantando molto espressivo

Solo.

1. *p*

1.

1.

1. *p*

1. *dolcissimo*

1. *caressant* *con anima* *cédez un peu*

1.

1.

cresc. molto

p cantando

1.

dim.

suppliante

p

1.

Più moto.

1.

1.

dim.

dim. molto

1. *ppp*


2. *molto espressivo* *p*


1.


2.


1.

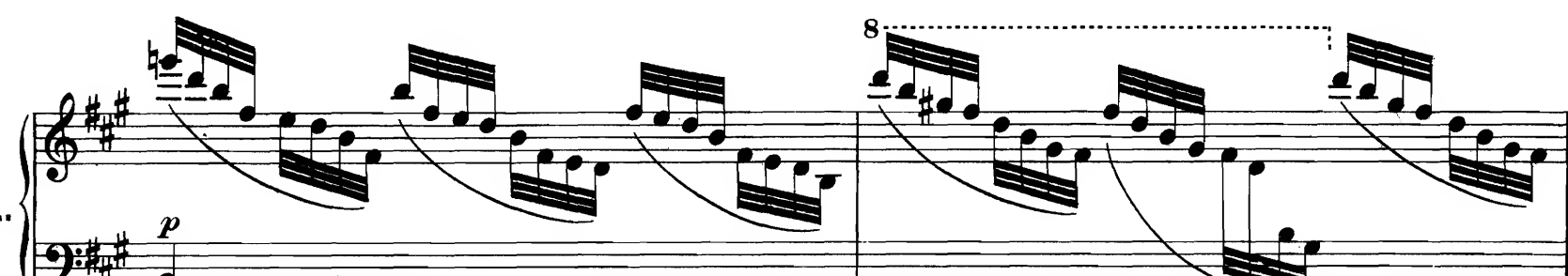
2.


1.  8

2.  3 (m.d.)

1.  8

2.  cresc.

1.  8

2.  6 dim.

1.

2.

caressant

1.

dim.

2.

con anima

dim.

1.

2.

1. *accel. et con anima* *dim.*

2.

1. *dim* *a tempo* *(m.g.)* *(m.d.)* *ppb*

2.

1. *dim.*

2.

Più moto ma poco.

1.

2.

1.

2.

1.

2.

1. *dim. poco a poco* *sempre dim.*

2. *calando*

1. *dim. poco a poco* *sempre dim.*

2. *calando*

1. *p*

2. *dim. moltissimo*

1. *pp*

2. *ppp*

1. *pp* *cresc.*

2. *pp* *cresc.*

1. *f* *ff*

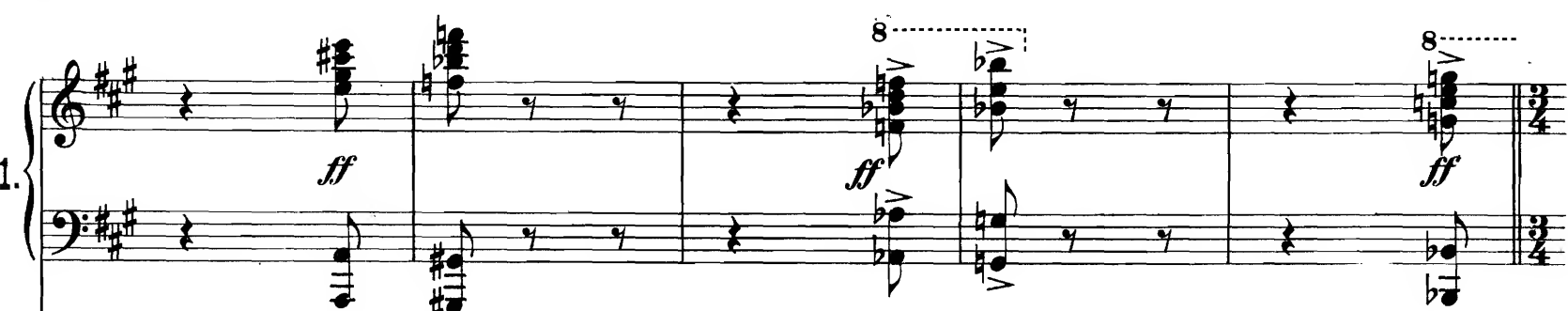
2. *f* *ff* *fff*


1. 

2. 

1. 

2. 

1. 

2. 

Andante.

8

1.

2.

pp

cresc.

cresc. poco

f

1.

2.

dim. molto

pp

1.

2.

ppp

cresc. moltissimo

*) Tout ce qui est en petites notes ne doit servir que pour les exécutions à 2 Pianos.
Z. 722 M.

Largo.

1. *ff* *très dramatique*

2. *ff* *très dramatique*

1.

2.

1.

2. *pp*

G

Poco più moto.

1. *p*

2. *pp*

1. *rit. poco* *ppp*

2. *ppp rit. poco*

Allegro vivo.

1. *tr#* *tr#* *tr#* *tr#* *mf*

2. *Allegro vivo.*

1. *f* *tr* *tr* *tr* *tr* *mf*

2. *p*

8 *Poco meno.*

1. *leggiere (ad lib.)*

2. *Poco meno.*

1. *rit. e dim.* *accel. e cresc.*

2.

1. *Largo. ten. poco*
dim. e rit. molto

2.

H

1. *Allegretto con moto.*

2. *Allegretto con moto.*

1. *Andante.*

2. *Andante.*
dim. rit.

Guajira.
Quasi allegretto.

1. *pp scherzando*

2. *p*

1. *pp*

2.

1. *scherzando*

2. *p*

1. *pp*

2.

1. *pp*

2.

1. *p*

2. *p*

1. *mf* *cresc.*

2.

1.

2.

1.

2.

1.

2.

1.

2.

1.

2.

dolce

1. *p*

2.

1.

2.

1.

2. *doloroso*

1.

2.

brillante

1.

2.

K

8

1.

2.

86280

1.

2.

1.

2.

1.

2.

1.

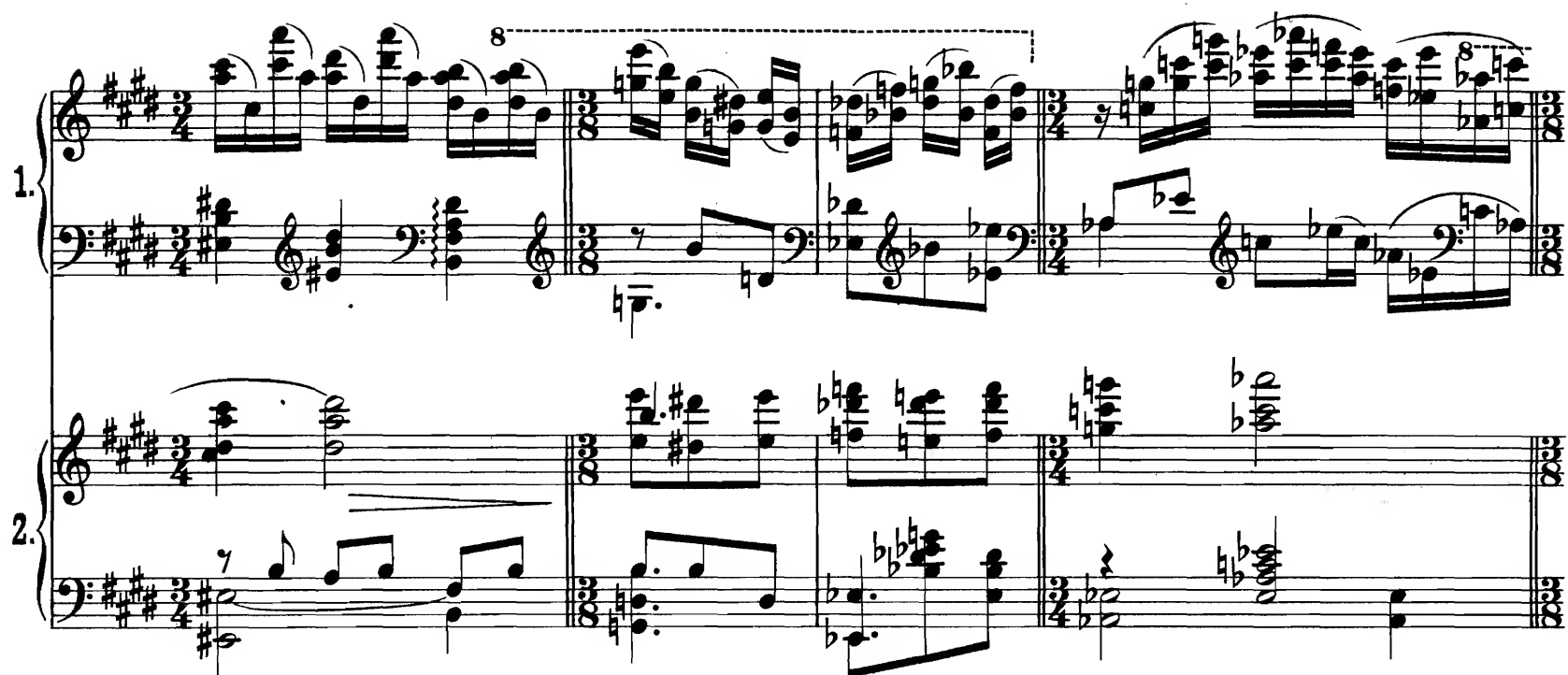
2.


1.

2.

1.

2.

1. 

2. 

1. 

2. 

1. 

2. 

1. *sempre cresc.*

2.

1.

2.

1.

2.

1. *fff*

2. *8*

1.

2. *ff* *M*

1. *ff* *rit. molto*

2. *ff* *rit. molto*

1. 

2. 

1. 

2. 

1. 

2. 

Jota.
Allegro non molto.

1. *ff*

2.

Jota. **N**
Allegro non molto.

1.

2.

1.

2.

Poco meno.

1.

Poco meno.

2.

1.

2.

1.

2. *mf*

1.

2.

1.

2.

1.

2.

1.

2.

8

rit. molto

mf rit. molto

1.

2.

Andante.

ten.

appassionato

2.

2.

2.

2.

2.

rubato

Più moto.

1. *pp*

2. *appassionato*

1. 8

1.

2. *P*

m.d.

mf *legatissimo*

1.

2.

1.

2.

f marcato

1.

2.

8

1.

2.

1.

2.

1.

2.

1.

2.

This system contains measures 1 through 3. It features two staves, labeled 1 and 2. Both staves are in the key of A major (three sharps: F#, C#, G#). Staff 1 has a treble clef and a key signature of three sharps. Staff 2 has a bass clef and a key signature of three sharps. The music consists of eighth and sixteenth notes with various accidentals (sharps, naturals, and flats) and rests. Measure 1 starts with a treble clef and a key signature of three sharps. Measure 2 starts with a bass clef and a key signature of three sharps. Measure 3 starts with a treble clef and a key signature of three sharps.

1.

2.

This system contains measures 4 through 6. It features two staves, labeled 1 and 2. Both staves are in the key of A major (three sharps: F#, C#, G#). Staff 1 has a treble clef and a key signature of three sharps. Staff 2 has a bass clef and a key signature of three sharps. The music continues with eighth and sixteenth notes, including accidentals and rests. Measure 4 starts with a treble clef and a key signature of three sharps. Measure 5 starts with a bass clef and a key signature of three sharps. Measure 6 starts with a treble clef and a key signature of three sharps.

1.

2.

This system contains measures 7 through 9. It features two staves, labeled 1 and 2. Both staves are in the key of A major (three sharps: F#, C#, G#). Staff 1 has a treble clef and a key signature of three sharps. Staff 2 has a bass clef and a key signature of three sharps. The music continues with eighth and sixteenth notes, including accidentals and rests. Measure 7 starts with a treble clef and a key signature of three sharps. Measure 8 starts with a bass clef and a key signature of three sharps. Measure 9 starts with a treble clef and a key signature of three sharps.

1.

2.

1.

cresc. *m.g.*

2.

1.

2.

Allegro non troppo.

8

1. *ff*

2. *ff*

1.

2.

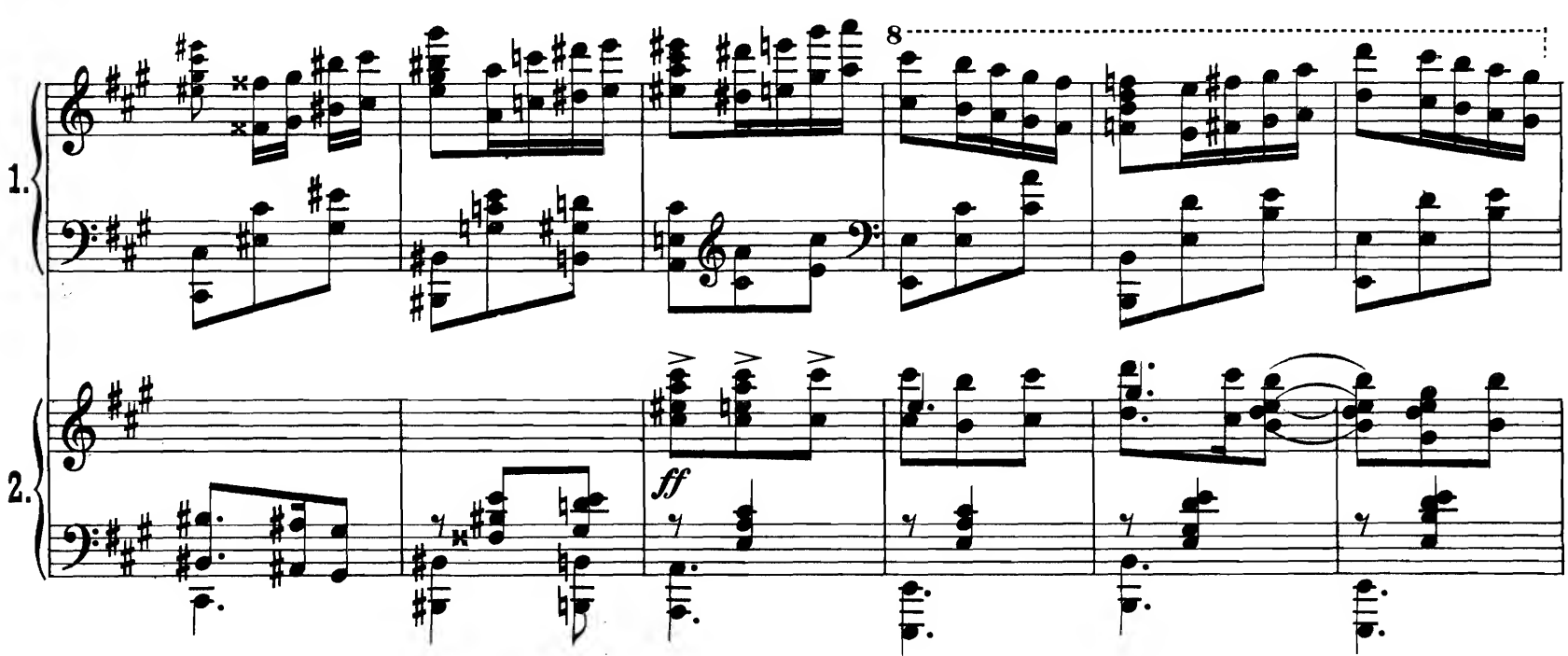
1.

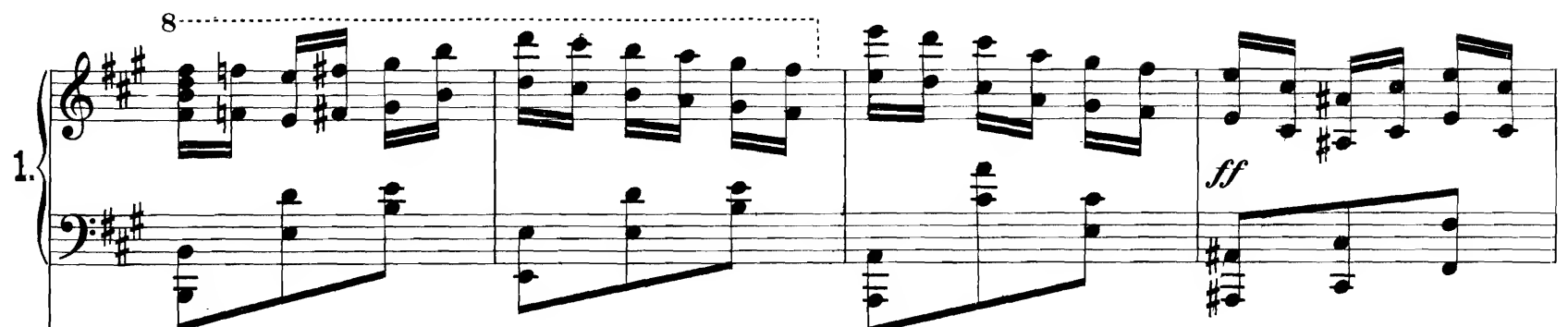
2.


R

1. 

2. 

3. 

1.  8 *ff*

2.  *ff jusqu'à la fin*

1. 

2.  *s*

1.  8

2.  8

1.

2.

1.

2.

1.

2.

